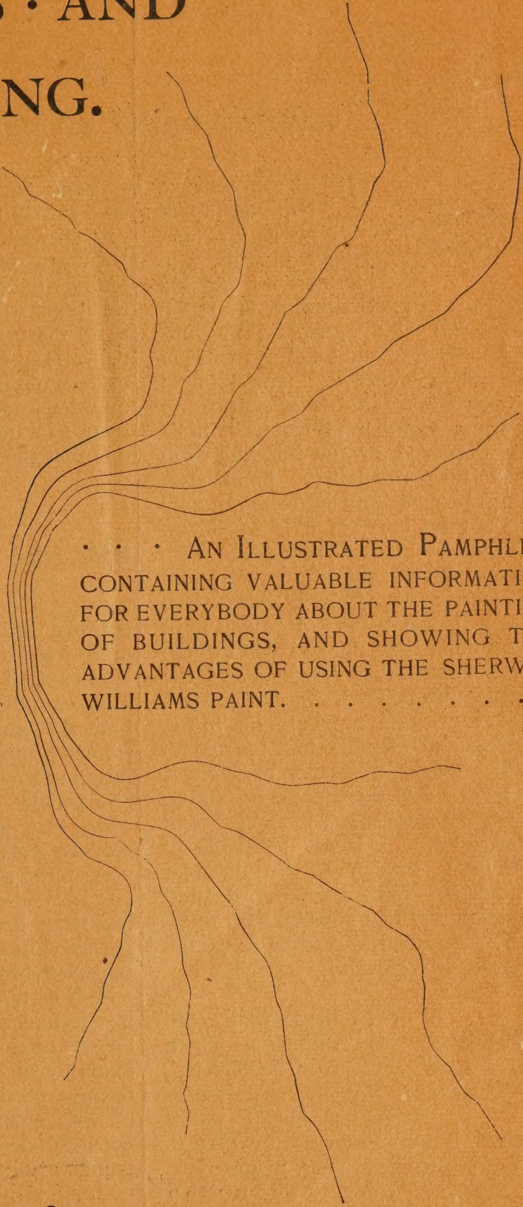
· PAINTS · AND · PAINTING.



· · · AN ILLUSTRATED PAMPHLET, CONTAINING VALUABLE INFORMATION FOR EVERYBODY ABOUT THE PAINTING OF BUILDINGS, AND SHOWING THE ADVANTAGES OF USING THE SHERWIN-WILLIAMS PAINT. . . . .

PUBLISHED BY
THE SHERWIN-WILLIAMS CO.

CLEVELAND,
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WHAT PAINT TO USE.

Natural Conditions.

IN the creation of buildings there are natural laws which must be conformed to, notably the law of gravitation, or the buildings will fall. Sanitary laws must be obeyed, or the buildings will not be safely habitable. The laws of construction, in the selection and putting together of material, must be observed, or the buildings will have no permanency. Paint, also, must be made and used conformably to natural laws, or it is worthless. It must be made so that it will withstand the attacks of sun, air, and storms in order to be of any service as a preservative. It must have that affinity for the surface to which it is applied which will afford the protection needed. So far as possible, it must have undergone, in the process of manufacture, the chemical changes necessary to make it durable, else these changes, taking place after the paint is applied, will destroy it. It must be made of materials known to be durable, mixed in right proportions, and ground and manipulated with reference to proper spreading and conditions of exposure.

Economy of a Good Paint.

IF these are the conditions to which paint is subjected, the utter uselessness of a cheap paint, which is not and cannot be made to conform to these laws, is apparent. It is an easy thing to mix together cheap ingredients, name the mixture *Paint*, and call it the best, as is often done; but it is not easy to seek out all the varied conditions of exposure and service to which paint is subject, procure proper materials and study out methods of combining them so that they will conform to all these requirements. A good paint is made with as clear an understanding of these important questions as the human mind can secure in this age, and is the *only* one that should ever be used.

White Lead.

TO many, white lead has long been a favorite for outside painting, not because it was entirely satisfactory, but because more was known of it than of other articles used for paint making, and more confidence was felt in it for the limited uses to which paint was formerly put. When untried and little known conditions of exposure, and perhaps less suitable surfaces, owing to the hasty methods of modern construction, imposed severer tests, some very objectionable crudities and imperfections have had to be acknowledged as attaching to white lead by its most enthusiastic advocates. The chief trouble with it is, that the particles composing it have little affinity for each other, and the action of the elements tends to so complete a separation of these particles that they will rub off like chalk a few months after being applied. In a good prepared paint, white lead is used to give body, but with it a sufficient quantity of other pigments, especially oxide of zinc, to assimilate the lead with the oil, and cause the necessary cohesion of particles to make a lasting paint film.

S. W. P.

The Sherwin-Williams Paint is such a combination of thoroughly tested pigments with other essential materials as to adapt it to all requirements for structural purposes. It is made to paint buildings with. It is made with a clear understanding of the building materials it is intended to cover; with some knowledge of the conditions of exposure to which it is subjected; with a definite knowledge that it must be a preservative; with a clear conception of its service as a decorative element. The best materials, the most complete facilities, the highest order of talent, are employed in its production. Its ample variety of choice colors suits it to every taste. It forms a durable coating, impervious to storms, atmosphere, injurious gases, etc. It is put up full measure, and every package bears the manufacturers' guarantee of quality. Though it may cost more per gallon than other paints, it is very much the most economical to use.

Compared with White Lead, Etc.

Thorough tests have shown that The Sherwin-Williams Paint will cover over 50 per cent. more surface than white lead, and pure white lead and oil paint is found to be over 25 per cent. more expensive to use than is The Sherwin-Williams Paint, even providing that the white lead would wear so long; and when the fact is considered that, in addition to the positive saving in the actual cost of the paint, The Sherwin-Williams Paint will wear much longer than white lead, the advantage of using the paint cannot be questioned.

To illustrate, let us compare it with a cheap paint and show a few facts. Take, for example, two houses of the same size and style, the surface measurement of each being, say 2700 square feet. One of these is painted with a paint, the covering power of which is 225 square feet, two coats to a gallon (very few paints, including white lead, will do more than this). This will require 12 gallons for the house. On the other house is used a paint, which covers at the rate of 300 square feet, two coats to a gallon, (The Sherwin-Williams Paint does this and often more,) requiring 9 gallons for the house. The fact is obvious that the first cost for stock would be less for the best paint, even with the cost per gallon much higher than the cheaper paint.

However, this is not the chief item of gain. The greatest economy lies in the fact of the much greater durability of The Sherwin-Williams Paint. Assuming the cheaper paint to be of average good quality for a cheap article, it will not last to exceed three years, if constantly exposed to the weather, and as 12 gallons were required for painting the house, the amount of paint required per year to keep the house painted is *four gallons*.

The Sherwin-Williams Paint will wear, say five years, making the amount of paint required per year for painting with this paint, *one and four-fifths gallons*. In other words, but little more than half as much paint is required to keep a house painted with The Sherwin-Williams Paint as with most other paints.

This comparison does not arraign the best against the poorest, but the best against the better grades of cheap paints. It is a statement which suggests in undeniable terms the superiority of the best, from an economic stand-point. What more can be desired than this? Here is a paint, made by manufacturers whose special aim and study have been to make the most perfect paint possible, adapted to every reasonable requirement. There certainly ought to be no hesitation in deciding which paint is to be used.

SELECTION OF COLORS.

Color Combinations.

WE have made a few combinations selected from the colors of The Sherwin-Williams Paint as suggestions of what will be appropriate for the styles of architecture now in common use. Samples of the colors referred to will be found attached by a string to this circular, which the reader is requested to use in making selections. In holding out these color samples for inspection, select the numbers desired, which will be found printed upon the back of the sample, and hold them up, as indicated in the colored illustration in another part of this pamphlet, so that the body color will show full size, and the trimming colors slipped part way back of the body color, so that the color will show to the eye in the samples in about the same proportions that it will when put upon the building. After a few experiments in this way, the mind will receive impressions of the color effects, favorable or otherwise, so that a choice can be made.* The reader should not confine his experiments to the combinations given, but study out some for himself. These can be almost infinitely varied, and our suggestions are not designed to be exhaustive, but rather as an introduction to a very interesting and profitable subject for the cultivation of personal taste. Therefore give it some attention, and increase your store of knowledge about home embellishment.

Example 1.

COLONIAL STYLE.—The distinguishing feature of the Colonial style of architecture, the one which first strikes the ordinary observer, is the use of shingles instead of siding on the second stories and gables.

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*These instructions will not apply to random selections of color without regard to the laws of color harmony and contrast, which are as positive as any laws of nature. Briefly summarized, these laws are:

1. There are three primary colors, blue, red and yellow, which form the basis of all color effects, and out of which all tints and colors are made.
2. Harmony is only secured when the three primary colors are present in proper proportions either alone or in combinations.
3. Colors formed by the admixture of two primaries are called secondary; those formed by the admixture of two secondaries are called tertiaries.
4. Red and green combine to yield harmony, because green is formed by mixing blue and yellow.
5. Blue and orange combine harmoniously, because orange is formed by uniting red and yellow.
6. Yellow and purple produce harmony, because purple is formed by uniting red and blue.
7. Colors in perfect purity produce exact harmonies in the proportions of eight parts of blue, five of red, and three of yellow.
8. The law of harmonious combinations may be expressed as follows:

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The first story is sometimes of wood, sided up; sometimes brick veneer, and sometimes of stone; but more frequently of wood than of any other material. The chimneys are massive, and extend up the outside of the houses. The roofs are quite steep, of large surface, and conspicuous. There are usually many nooks and corners in the design, which make the surfaces somewhat broken, and in the opinion of many, very picturesque. Excellent opportunities are offered for color effects, and any one who has built such a house will be sure to want the painting correct in style, and harmonious in effect. Two body colors are required, the darkest color on the first story, to prevent a show of top heaviness. The following three combinations will be suitable for houses of the colonial style: *First.*—For first story body color, 393; second story body and blinds, 372; gables, 472; trimming and porch ceiling, 391; sash, 476; porch floor, medium red. *Second.*—For first story body, 472; second story and gables, 365; trimming, 471; sash, 476; porch ceiling, 372; porch floor, medium red; blinds, 362. *Third.*—For first story body, 393; second story, 367; gables, 365; trimming and blinds, 372; sash, 476; porch ceiling, 375; porch floor, yellow.†

PRIMARY COLORS.		SECONDARY COLORS.		TERTIARY COLORS.	
Blue	8	Purple	13	Olive	24
Red	5	Green	11	Russet	21
Yellow	3	Orange	8	Citrine	19

9. To illustrate harmony by rule:

Red..............IIIII } Bluish Crimson harmonizes with yellow green. { Yellow..............III
Blue..................II } { Blue..............IIIII

The bluish crimson is formed by all the red (5), and two parts of the blue. The yellow green is formed by all the yellow (3), and the remaining six parts of the blue, thus we have used the lawful proportions, eight blue, five red and three yellow.

10. The areas occupied by different colors may vary with corresponding variation in intensity. For instance, blue (8) and orange (8) form perfect harmony when both are of prismatic intensity, and we still have perfect harmony when the orange is reduced to one-half its strength with white or black, provided sixteen parts are now used with the eight of blue.

11. Colors are inherent and transient; the former any colored substance, the latter decomposed rays of light.

12. Pigments are imperfect representations of color, therefore *absolutely* harmonious combinations can never be produced with paints.

13. When colors are juxtaposed (placed side by side), they are influenced, and do not appear what they really are.

14. Whatever primary color is not in view will be created in the eye, and this induced color will be cast upon whatever is near.

15. Colors which perfectly harmonize improve one another, and are thus complementary.

16. Inharmonious combinations are by juxtaposition rendered still more inharmonious; for instance, blue and green are both injured when placed side by side.

17. Complementary colors in juxtaposition naturally enrich each other, receiving a double modification, first, as to depth, the light appearing lighter, the dark darker, and, second, as to hue, each being tinged with the complementary color of the other.

18. When a light color is juxtaposed to a dark one, the light color appears lighter and the dark one darker than it really is.

19. Dark gray on white appears much darker than it really is.

20. When red and green are juxtaposed, the red will appear redder and green greener than otherwise, because they, too, contain the three primaries, and are complementary.

21. When blue or bluish black is juxtaposed to jet black, the first is slightly improved, while the jet black appears rusty from the orange tint created by the eye, the other two primaries, red and yellow, forming the orange.

22. If we look upon red, green is formed in the eye, and if we look upon yellow, purple (blue and red) is formed, the induced colors affecting those in juxtaposition.

23. Gray increases the brilliancy of all primary colors when in juxtaposition with them.

24. Blue is a cold, receding color. Red is a warm, exciting (but stationary) color. Yellow is an advancing color.

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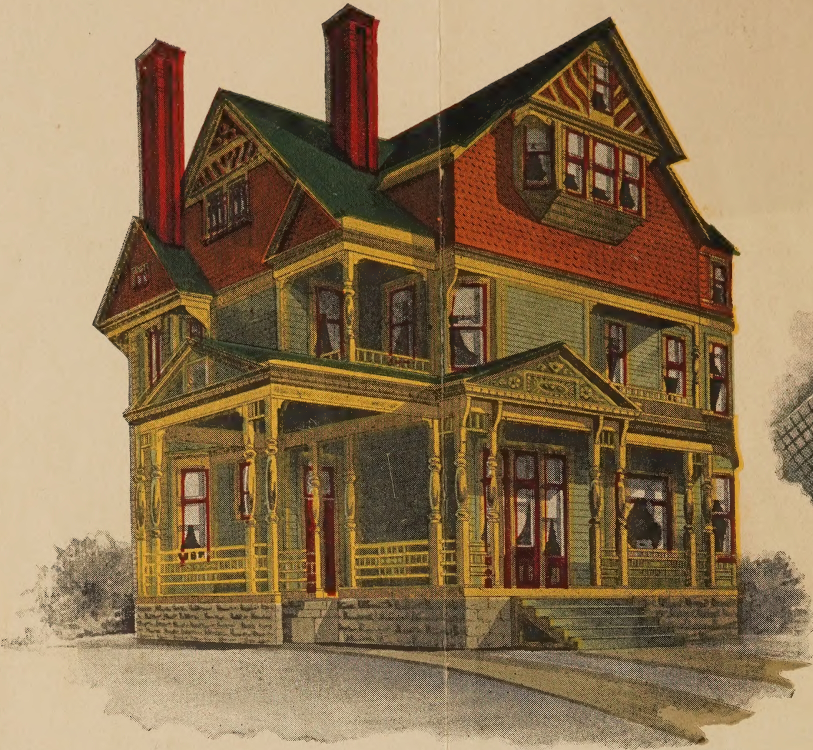
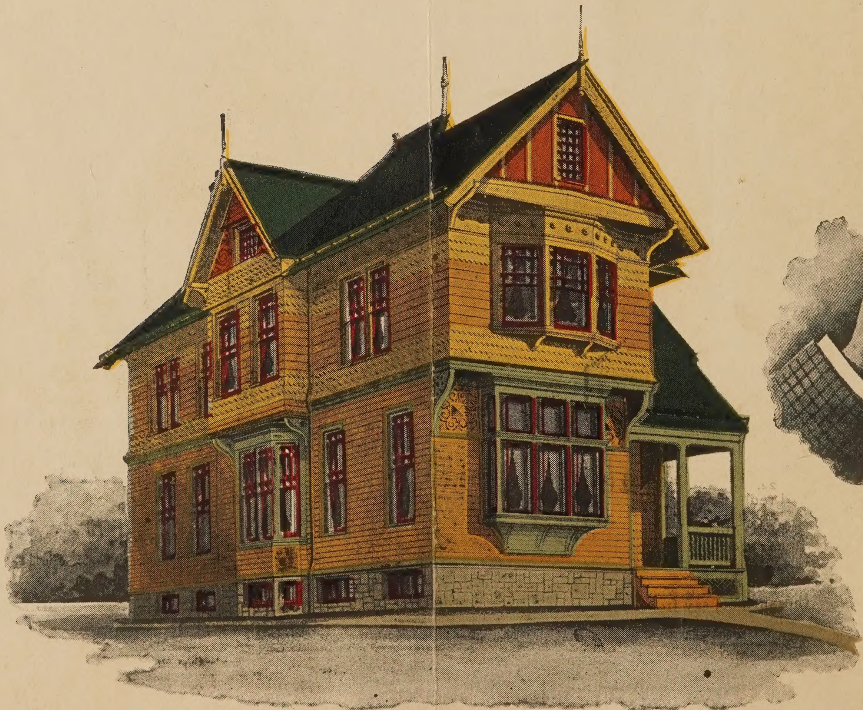
†More paint will be required on the shingles than on siding, depending upon the condition of the surface, say from 25 to 50 per cent. more.

The Sherwin-Williams Paint is prepared ready for use, and is as heavy in consistency as is ever required, but under some circumstances it should be made THINNER before using. When any other material than pure RAW LINSEED OIL is used for this purpose, the manufacturers will not be responsible for unsatisfactory results. When prepared paint is allowed to stand undisturbed for any length of time, the pigment being heavier than the liquid will settle more or less. Therefore empty the contents of the original package into a larger vessel, and always stir the paint thoroughly from the bottom before attempting to apply it.





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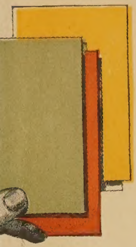

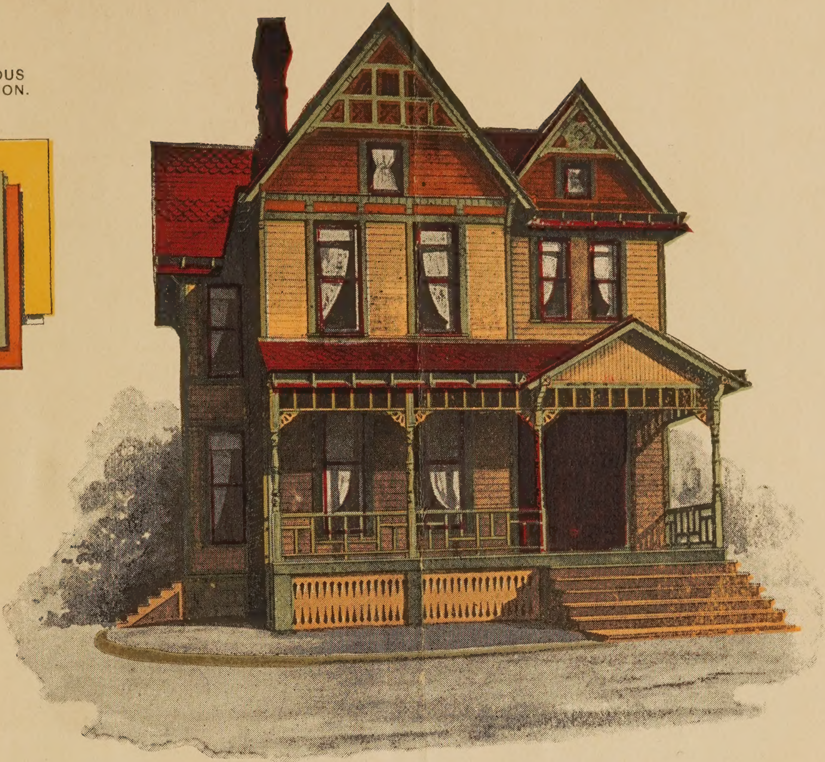

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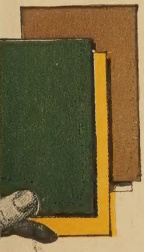
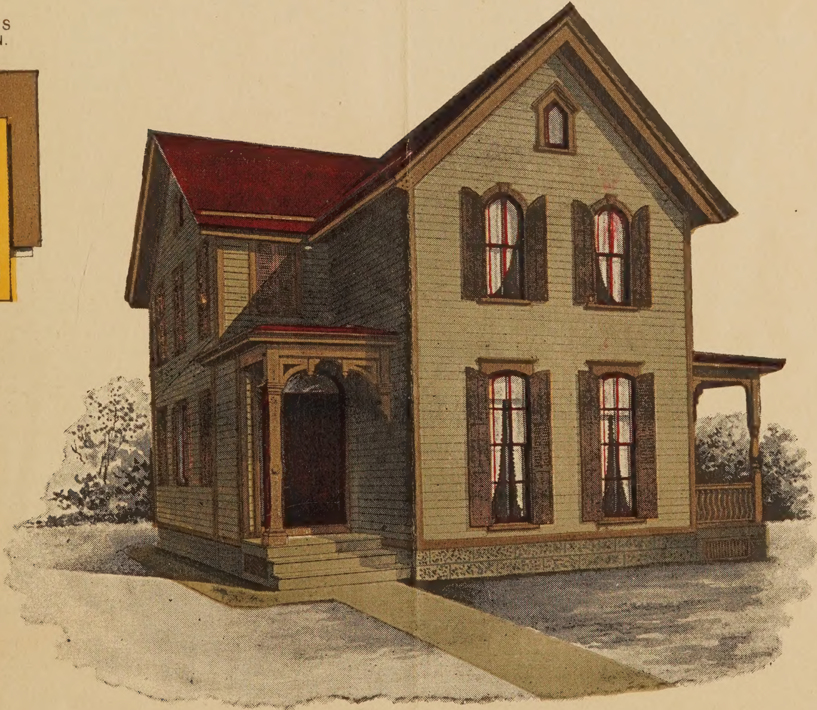




Example 2.

QUEEN ANNE STYLE.—These houses are so called because in them are revived architectural features of the time of Queen Anne's reign in England. They resemble the Colonial houses in having chimneys which extend up the outside, and in having broken, picturesque surfaces, but are sometimes sided up on all stories, and sometimes part shingled. There is a belt course separating the stories, and it is sometimes desirable to have two body colors, and two trimming colors, light and dark, to bring out the architectural features, though one is frequently made to answer. *First.*—For first story body, 455; second story body, dark trimming and blinds, 458; light trimming and porch ceiling, 457; sash, 366; porch floor, medium red. *Second.*—For first and second story body, 375; trimming and porch ceiling, Gloss White; sash, 366; porch floor, orange color; blinds, 362. *Third.*—For first and second story body, 473; light trimming, 474; dark trimming, 456; sash, 476; porch ceiling, 464; porch floor, medium red; blinds, 391; attic, 354.

Example 3.

SQUARE FRAME HOUSES.—These buildings are common throughout the country, though perhaps not the models after which new structures are built. They are roomy, substantial, and look well, if they are kept painted. Where there is a large porch, and heavy cornice with panels, two trimming colors are desirable. *First.*—Body, 456; light trimming, 457; dark trimming and blinds, 474; sash, 366; porch ceiling, 464; porch floor, brown. *Second.*—Body, 351; light trimming, porch ceiling and blinds, 360; dark trimming 357; sash, 366; porch floor, slate color. *Third.*—Body, 372; light trimming, 391; dark trimming, 367; blinds, 393; sash, 476; porch ceiling, 464; porch floor, medium red.

Example 4.

TWO STORY COTTAGES.—Cottages are common in villages and elsewhere, and make handsome, convenient, and cosy homes for perhaps the majority of American people. Neatly painted, they are a credit to any community. *First.*—Body, 357; trimming and blinds, 360; sash, 366; porch ceiling, Flat White; porch floor, slate color. *Second.*—Body, 392; trimming and blinds, 457; sash, 366; porch ceiling, 464; porch floor, medium red. *Third.*—Body, 471; trimming, 375; sash, 476; porch ceiling, 464; porch floor, medium red; blinds, 362.

Example 5.

A COMMON BRICK HOUSE.—*First.*—Body, Terra Cotta and Brick Paint, A; trimming, 375; sash, 476; porch ceiling, 464; porch floor, brown; blinds, 362. *Second.*—Body, Terra Cotta and Brick Paint, B; trimming and blinds, 371; sash, 476; porch ceiling, 375; porch floor, brown. *Third.*—Body, Terra Cotta and Brick Paint, C; trimming, 457; sash, black; porch ceiling, 464; porch floor, medium red; blinds, 362. On the following page the table will indicate a list of body colors and suitable light and dark trimmings, where two trimming colors are needed:

BODY.	LIGHT TRIMMING.	DARK TRIMMING.
391	458	372
351	360	357
385	457	393
456	375	354
474	457	473
456	457	352
473	457	352
372	391	367
355	458	455
355	375	456
367	375	372
367	471	372
354	387	392
471	375	470
357	360	353

For buildings which require but one trimming color, some good selections can be made from the following table.

BODY.	TRIMMING.	BODY.	TRIMMING.
455	458	456	457
355	354	474	473
392	457	455	458
375	470	391	375
372	367	375	349
357	349	474	456
351	360	393	392
352	457		

Sometimes the roof of a building shows so noticeably that it is essential to the decorative effect to paint it. It is also well to paint it to make the shingles last longer. We have omitted colors for roofs in the foregoing specifications, because the surface is so unlike that of siding, etc., upon which our estimates of quantity are based, that persons buying paint for roofs estimated in same way as for sides of buildings, would be disappointed. Much more is usually required for roofs, depending of course upon the quality and condition of shingles. In cases where the expense of roof painting would be too great if done with S. W. P., a paint good for the purpose, and costing less money, like Creosote Paint, could be used. This paint, referred to elsewhere in this pamphlet, is made in a variety of colors, and will combine harmoniously with colors of S. W. P. when applied to buildings. Where S. W. P. is preferred, and the possible increase in expense is no objection, it can be used for roofs.

Quantity Required.

AS outside painting on buildings usually consists of two coats over a previously painted surface, or, if on a surface never before painted, preceded by a primary coat, it is customary to estimate the quantity of paint required for two coats. Surfaces are so variable in condition that no rule can be given which will be found applicable to all cases, but many actual tests which have been made show that one gallon of THE SHERWIN-WILLIAMS PAINT will cover with two coats 300 square feet of surface in average condition. Many who have purchased on this basis have had paint left, because the surface was in excellent condition, and the paint applied by good workmen. Others, calculating on the same basis, have been disappointed and obliged to buy more, their error being due to one or more of the following causes:

First.—Mistakes are often made in measuring the surface of a building, even among those who are accustomed to make estimates, so complex are the architectural features on some buildings, and so variable are the nature and condition of surfaces. After careful measurement has been made, from 12½ to 20 per cent. must be added on account of edges, slope to siding, etc., etc. *Second.*—Either brick or wood may have a rough or porous surface; in the latter case inferior new or old weather beaten lumber, which the paint has long since ceased to properly protect. *Third.*—Improper application, by spreading it on too thick, or "flowing" it on, perhaps using a wide, flat brush. This way of spreading paint is recommended by manufacturers of cheap or alkali paints, but is not adapted to this, nor to any other properly made paint. *Fourth.*—Much more paint is used on a given surface in cold weather than in warm, because it is not so pliant and free working.

After having found the total number of square feet of surface to be painted, add 10 per cent. for waste and paint that will unavoidably be taken up in beads, edges, cracks, etc., where it cannot be thoroughly brushed out. Divide the total number of square feet by 300, and the result will give the number of gallons of THE SHERWIN-WILLIAMS PAINT to buy.

SPECIAL FLOOR PAINT.

NOWADAYS there is a wider appreciation of painted floors than formerly. There is an artistic finish to bare floors in combination with rugs which appeals to every refined taste, and the sanitary advantages for some apartments are unquestioned. A floor paint which is to be walked upon, frequently washed, and sometimes subjected to even severer uses, should be of good quality. It must contain sufficient oil, to give it elasticity. It must contain a hardening and binding dryer, a good body, and dry when applied, with a little gloss. The Sherwin-Williams Co.'s SPECIAL FLOOR PAINT is so made as to insure the best drying and wearing qualities, and in colors which give pleasing decorative effects. Each coat should be given time to dry, and after the last coat is hard enough to step on without tacking, the surface should be washed frequently with plenty of cold water, to harden the paint. Thus treated this paint forms a durable enameled surface.

CREOSOTE PAINT.

NOTHING has yet been discovered which prevents decay of wood like Creosote, a product of the distillation of wood, and a powerful antiseptic. We have successfully combined this rare preservative element with linseed oil and suitable pigments, and are now offering a Paint unexcelled for painting farm buildings, shops, roofs, fences, bridges, and every kind of structure which requires a paint of moderate cost. This paint has a peculiar smoky odor and is a good disinfectant, making it especially valuable for barns, sheds, basements, etc. The odor passes entirely away with the drying of the paint. It is only made in a variety of metallic colors, ready to use, and the shades can always be relied upon as being uniform.

HOW TO USE PAINT.

Skill.

IT is commonly thought that a prepared paint can be put on by any one; that the only skill required is in the mixing. This is not true. While an intelligent person can apply paint tolerably well, it is far better to have a skilled workman put it on. He can tell better whether the surface is right or not, knows how to spread the paint evenly, and can guard against the numerous little difficulties which would puzzle an inexperienced person; furthermore, "every man to his trade," let practical painters do the painting.

Wet Lumber.

NEVER put paint upon unseasoned lumber. Be sure that it is thoroughly dry before painting. When a good oil paint is applied to a damp surface, there is sure to be trouble, because the water in the lumber will evaporate and seek an outlet through the film of paint, causing it to blister, peel off, etc.

Priming.

A SUCCESSFUL job of painting depends largely upon the first or priming coat being properly applied. This is the foundation for the other coats, and bears a similar relation to them, that the foundation of a building does to the superstructure. If the foundation is not solid and substantial the safety of the building is jeopardized. For priming coat on new wood, or on old weather-worn surfaces, use pure raw linseed oil, slightly thickened with The S-W. Paint, (usually No. 365.) Priming paint should be principally linseed oil, and well dried before a regular coat of paint is applied.

General Hints.

ON new woodwork, cover all knots and sappy places with pure shellac varnish (simply gum shellac dissolved in alcohol). Putty nail-holes, etc., *after* priming coat. Stir the paint to even consistency before using. Do not cover some portions of the surface thin and others thick. Take care that the laps do not show; that is, paint the surface where the brush ends and stop before the paint which you have already put on begins to dry, and join it as nearly as you can without covering that already put on, with another. Many troubles arise from using paint which is too thick or heavy. Inexperienced painters nearly always call paint "too thin," if it does not perfectly cover (as to color) the surface under it. In most cases, the S-W. Paint can be reduced with linseed oil.

Best Season for Painting.

CUSTOM has fixed the spring season so definitely that no radical change can be reasonably looked for. Early spring, if the weather is good, is not a bad season to paint; it is certainly better to do it then than not at all, or to neglect it. But for the good of the painted surface, *autumn*, say in October, or during the Indian summer is the best season. The buildings are freed from the moisture of winter and spring; the paint dries more slowly, and is therefore more durable. It is safe to say, in most cases, a job of painting done in the beginning of cool weather will last very much longer than when done in the beginning of warm weather.

SUGGESTIONS TO PAINT BUYERS.

MAKE up your mind that you want a paint that will be durable when put upon your buildings, and that buying paints which are not durable, at any price, however low, is a waste of money.

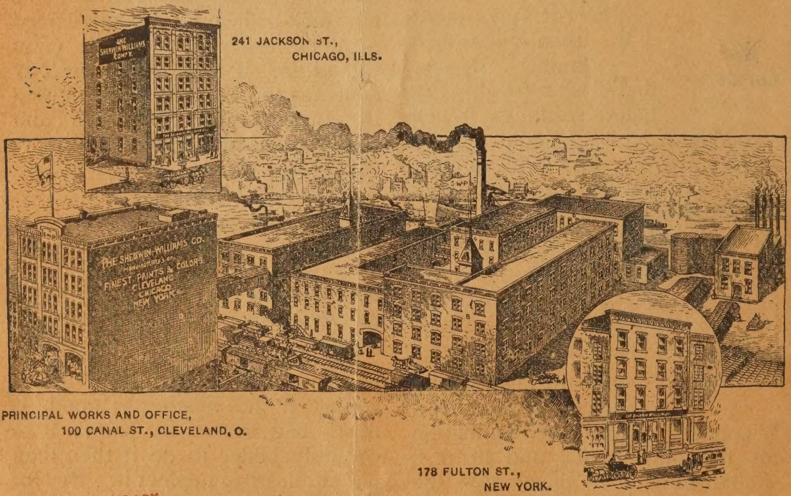
Paint that seems low in price is generally the most expensive. It will not cover so much surface or look as well as a good paint, and will soon perish.

Don't try to get a dollar's worth for seventy-five cents, because you can't do it; but insist on having the worth of your dollar when you invest it.

See that the paint you buy is guaranteed by reliable manufacturers to cover 300 square feet or more, two coats to the gallon.

Be sure that the packages you buy contain *full measure*, as indicated on the label. Many paint makers put up their goods *short measure*. Don't let them swindle you.

Insist upon having THE SHERWIN-WILLIAMS PAINT, and do not be persuaded by a dealer in some other paint that what he has to sell is as good, for no other paint can compare with it for excellence. The paint can be obtained of the dealer whose name appears herewith.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